

# THE MUSICAL WORLD.

A Weekly Record of  
SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,  
CONNECTED WITH THE ART.

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We resume our examination of Mr. John Barnett's pamphlet, entitled, "Systems and Singing Masters," &c., the early portion of which we discussed at some length in our last number. We now turn to the division of the pamphlet, headed, "A Few Strictures upon the Preface to Mr. Hullah's Manual," &c., from pages 31 to 38—and here, we are immediately led to observe, how much more forceful and convincing a writer becomes, when he eschews conjecture and hearsay, treats of matters within his immediate knowledge, and details the results of his own personal experience. We are told, in allusion to the admitted proficiency of the Germans in choral music, and their general taste for, and love of the art, that such are the fruit of a system of education "altogether different in its process from Wilhem's plan;" the conducting influences to this state of things being several—

"For centuries past, no town, however insignificant, has been without its *national opera*, where a band, chorus, and musical director, have always been found, infinitely superior to anything in England, with the exception of the Italian opera, which (I am grieved to say) is no honour to us, and even *there* the chorus is generally defective. In all these towns, great and small, the classical works of the best writers have been constantly performed in a highly finished style."

By the way, we much question whether any ten of the largest towns in Germany can boast the establishment of an opera for anything like the period stated—

"In an inconsiderable place, answering in importance to our Gravesend, might be heard the sublime works of Gluck, Mozart, Beethoven, Cherubini, and Weber, performed with enthusiasm;—in almost every village would be found a periodical concert, the general performance of which was so good as to form no inadequate standard to regulate the tastes of the people. In every town there is a *Verein*, consisting of amateurs, male and female, who meet for the purpose of cultivating the sacred works of Handel, Bach, and others. (These amateurs all study music upon the received method, before they attempt the practice of choral singing.) It is to engines such as these that the Germans owe their taste in music; and if our nation ever becomes as truly musical as Germany, the grand stepping-

stone to such a consummation will be, a *NATIONAL OPERA* in London, where native talent will be fostered and nurtured, where managers shall be appointed imbued with *national feeling*, possessing sufficient disinterestedness as well as sufficient *TASTE* to produce operas composed by Englishmen; and not, as at our national theatres at the present epoch, where at one house they profess to encourage English music; how?—by the production of a work not English, tortured into a dramatic shape, and rendered tolerable by gorgeous scenery, with the meretricious addition of noisy instruments. At the other, native talent is cherished by the adaptation of hackneyed Italian operas, which can always be heard at Her Majesty's theatre, performed in a much superior manner.—

'A plague o' both the houses.'

"When an *ENGLISH OPERA* is established, we shall have *ENGLISH* dramatic composers; from whence a taste and feeling, strictly and purely national, will take their rise.

"If it be remarked, that I am here acting and speaking for myself, I avow it; as an Englishman and a composer I have a right, in common with my professional brethren, to complain of being denied the opportunity of submitting to the test of public approbation the honest and toilsome produce of our abilities, such as they may be, in behalf our art, our country, and ourselves. We are not vain enough to suppose that we could supply the places of Mozart or Rossini; but we could supply places which they do not. We are anxiously toiling to raise, as far as in us lies, our country's music, and to obtain for ourselves an honourable competence, and, it may be, a name. Familiar with the works of the great masters, and having drank at the same springs with them, we would lay before our countrymen, in honourable competition, our respective efforts in behalf of our country's music, asking no other favour than such as we may fairly win, stimulated to improvement alike by success, or by honestly decided failure."

This paragraph is worth all the rest of the pamphlet put together, inasmuch as it manfully states an oppressive evil, and points out a probable remedy; but we really do not find it to bear upon the matter under review, further than to prove that some system of general instruction is essential—for, were we provided with a national opera in every parish, we believe that the parishioners would never learn to read or sing, without some system of tuition and practice, and that the operas would never be well sung without being so practised and taught. The *Verein*, by which we are to understand the local musical societies of

Germany to be designated, does not teach, though it cultivates choral singing. Mr. Barnett tells us, the members do not attempt to sing till they have studied upon the "received method;" but on the subject of that method, which would have been relevant argument, he is silent. Now, it is quite notorious, that one principal feature of that method is, the incorporating of musical instruction with the universal system of education, established by law throughout Germany, and in many of the states made compulsory upon the inhabitants, of all ranks and degrees; and it is sufficiently obvious that the intention of Wilhem was, not to invent a musical code, but to digest and simplify the several received methods (for there are many) into one regular and practicable system; the further simplification of which, and its adaptation to the comprehension of children in our public schools, whose unmusical parents could give them no assistance in the study, has been the sagacious endeavour, and, we will add, the triumph of Mr. Hullah. If the fathers of these children, emulous of their progress, have applied themselves to the acquirement of a means of recreation, more rational and satisfying than they hitherto possessed; if their employers, resolving to make amends for lost time, have been induced to cultivate a pleasurable art which hitherto appeared to them a hopeless endeavour; and, if hundreds and thousands have been thus led through the turnpike gate, and placed in the clear and straight highroad to musical knowledge and enjoyment; something, it must be admitted, has been done for our country and for the art—and to whom belongs the praise? On the other hand, if the "received method," or methods, have been found to assist the Germans in creating them a great musical nation; and if Mr. Barnett, and his prudent abettors, have either neglected or refused to give their art and their country-

men the advantage of an experiment, or have failed (as Mr. Barnett confesses) to accomplish what hundreds have found easy; to whom is the censure and ridicule unequivocally due? But the truth is, that the "received methods" in Germany, have ever been used for class teaching, which Mr. Barnett insists is impracticable; and Mr. Hullah's Manual is a digest of those "received methods" rendered more easily intelligible by the happy didactic philosophy of Wilhelm.

A somewhat clumsy piece of logic is then used, to show that the more a people become acquainted with the art, the more rapidly the said art declines among them—and we are solicited to understand, that the inferior quality of our church music, readily accounts for the inability of our congregations to sing it—these are startling problems, which few interested in the present discussion will take the trouble to solve or consider; seeing that Mr. Barnett himself admits that they have nothing to do with the argument—we take leave to add, neither has the implied intemperance of the Germans—nor the defence of the musical organization of the French—nor the quack-doctor nonsense which Mathews used to make humorous—nor many other matters with which the pamphlet teems.

We are next informed, that "the majority of the teachers upon the Wilhelm system" are "anything but skilful;" and Mr. Barnett recurs to his old, credulous habit of quoting the hearsay of his friends' acquaintances to prove that even unskilful persons are accomplishing, what he and his said friends have abandoned as impracticable and impossible. Respecting the compositions of Mr. Hullah, which appear in the Manual, he had surely the right to insert them, if he conceived them to be preferable to those of Wilhelm for his purpose; as also to alter and abridge the text of the "Manual" to suit his own views and intentions—we are much inclined to think that some of Mr. Barnett's cavillers would less modestly have appropriated the whole merit of the book to themselves, would have forgotten the name of Wilhelm altogether, and would have given, without compunction, their own illustrious patronymics to the system and the music too, had they been placed in a position, so to prosper their ambition or their interest—but the real inquiry is, whether or not the Manual, in its present shape, fulfils the required purpose; and if Mr. Barnett had desired to have answered this satisfactorily to himself and to the world, he should not have consulted his grocer, (as he boasts that he did,) nor been contented with the second-hand objections attributed to sundry nameless persons, but he should have gone to Exeter Hall, where hundreds of voices might have rung conviction upon his ears, delicate or

obdurate though they be, as they have upon those of thousands who are, at least, as capable of appreciating the truth.

As for the reiterated equivocal jokes, respecting the supply of voices and ears—he must have but a small acquaintance indeed with the theory of human sympathies and capabilities, who does not know that almost every physical disquality may be overcome, and almost every deficiency may be supplied, by careful education and perseverance—as a pertinent example we may mention the late Mr. Egerton Webbe, who, deaf and dumb from his birth, became a musical composer of acknowledged high talent.

The monstrous falsehoods about the assistance of professional singers at the Great Choral Meetings, are again put forth, as though they had never been satisfactorily disproved, or had ever been creditably asserted—all we will now say upon this point is, that Mr. Barnett may convince himself by visiting Exeter Hall any Wednesday evening, (when the upper class of pupils meet,) as we have done; and where we heard a canon of Mr. Horsley's, the copies of which were distributed through the hall, wet from the press, very correctly sung at sight, and perfectly rendered on its third repetition by some hundreds of voices—the professional singers, organists, &c., so often mentioned, but never self-acknowledged, must, indeed, be persevering assistants, if they continue their unpaid and unthanked services to the present time.

After penetrating through forty pages of desultory matter, we arrive at the cream of the pamphlet—we have winnowed away the chaff, and at last reach the farina—and here we are more than half inclined to leave Mr. Barnett in the full enjoyment of his triumph as a critic, and Mr. Hullah to the quiet profit which one sensible man is sure to derive from the arguments and strictures of another—holding, as we do, that every one who publishes a book, or becomes a candidate for public favour, renders himself amenable to fair criticism; and aware that few are more competent to the office of an intelligent censor than the author of this pamphlet, we should certainly leave the portion of it entitled, "Some Short Remarks upon Mr. Hullah's Manual, &c." to the undisturbed rumination of all whom it may concern, did we not perceive, with regret, that the unwholesome mildew which infected the husk, has pervaded the shell, and that the worm has found its way into the kernel. Mr. Barnett's criticism of the Manual is little more than an iteration of the gibes, and sneers, and verbal quibbles with which the whole pamphlet is stuffed and inflated—inflated, as balloons are, with impure gas, to an exuberant size—some few remarks, however, are critical, in the best sense of the phrase; and to those we will address ourselves.

We recommend Mr. Hullah to pay some attention to the remarks, respecting the nature and divisions of scales; as anything which may suggest further simplification or clearer explanation of this important matter, so difficult to make comprehensible by the totally uninitiated, and so essential to be fully understood, will tend to assist both the Manual, and the purpose to which it is devoted—and we recommend Mr. Barnett, who appears to us to have very little acquaintance with the philosophy of teaching, to attend the examination of some large juvenile class taught upon this system; and we are persuaded he will find, as we have found, that his question "How is this to be understood?" can be satisfactorily answered—not, perhaps, by words, but by far less mistakeable evidence.

The other quotation from Mathews's comic song, and the unhumorous remark respecting the melting of notes and tallow, are contemptible in their present place. The quibble about the word "tone" is scarcely better—what does Mr. Barnett call the half way between one note and another? do not musicians usually term it a semitone? if the half be a semitone, what should the whole be? and what signifies it, whether we say tone, or note, or distance, or *son*, as the French do, or whether a pair of steps, or a ladder, (which Mr. Barnett facetiously calls a "gridiron,") be used to explain the matter, so that, when explained, it can be readily understood? Verily, our critic and censor appears to have brought forward a gridiron expressly for his own grilling; and some of his readers may be induced to pursue his culinary metaphors still further, until they fairly chase him out of his own frying-pan into the fire—his pamphlet (after perusal) will, we fervently hope, be found a sufficing burnt offering on the altar of public disappointment and regret.

We take leave to differ with Mr. Barnett in all he says on the subject of the conventional names given to the notes of the vocal scale; which names are wisely adopted in the Manual, because they are conventional, and therefore assist and facilitate the system—moreover, we beg to inform Mr. Barnett, that his assertion, (another hearsay, we presume,) that "in Italy (the nation of vocal music) they are now almost entirely disused"—is totally without foundation.\* The remark, that, in Italian, "scarcely a vowel is pronounced as it is written," is an obvious fallacy to all who know anything about that language.

The question respecting the ascending and descending minor scale, is matter of discussion amongst eminent musical men, at this very hour; although Mr. Barnett

\* Mr. Barnett is always mistaking the cultivation of the voice for the art of reading—in Italy, as every where, the syllable "La" is used for the former, and the seven syllables for the names of the notes in reading.



tells us, it was settled by "the abbe Vogler fifty years ago"—now, it is well-known, that vast numbers of musicians still adhere to the anti-Vogler minor scale, and, as the majority of the theorists of this country are to be reckoned in that array, it seems to us, that Mr. Hullah had no choice left, in the production of a book expressly designed for English use.

These "Remarks" occupy fourteen pages—we have then, a reprint of all the letters that have appeared on the subject; an evidence that Mr. Barnett was desirous to accumulate everything and anything, true or false, that could possibly tend to abuse, not controvert, the system and its supporters—and the pamphlet is wound up by a postscript, in which Sir Henry Bishop, Mr. Horsley, and Dr. Crotch, are proposed as umpires, as to the real merits of the system. It is rather singular that Mr. Barnett should have made this election, since he ought to have known that Mr. Horsley has given his sanction to the system, by contributing two or three compositions for the use of the pupils; and that Sir Henry Bishop, having failed to procure Mr. Hullah's assistance in Edinburgh, was the first to sign a requisition to Mr. Mainzer, to invite him there, for the establishing of class-teaching—Mr. Barnett insisting that the two methods are the same, and that all class-teaching is but folly and deceit. It is also curious, that Mr. C. Purday should be chronicled as a large contributor to this anti-class pamphlet, seeing that that gentleman, but the other evening, officiated in the public expounding of another and ultra class system, the invention of Signor Lanza. One word more—we have blushed, and sighed over an expression in the postscript, which, if not a slip of the pen, must long ere this, we think, have awakened Mr. Barnett's regret—no man has a right, and no gentleman will assume a right, to "dare" any one upon matters of mere opinion and conjecture. Mr. Hullah is too wise, we trust, to heed this inquisitorial ebullition—but if Mr. Barnett is to be taken on his gage, time will assuredly deal him a part of his own sentence.

We earnestly recommend every musical person to peruse this pamphlet, as one of the very best testimonials in favour of the Wilhem system, from its utter failure in establishing the objections to it, so noisily and confidently made—we most sincerely lament that so eminent a person as Mr. Barnett, should have so recklessly plunged into a controversy, for which he was unarmed by the most easily acquired weapons—fact and demonstration. Mr. Hullah and his system are too firmly foundationed on truth and justice, to suffer any molestation from such "paper pellets"—and we hope that the public will receive the pamphlet as we do—as the bubble of a

disappointed man—a man who, having devoted a diligent life to the production of a commodity for which, alas! there is at present no market; with the usual infirmity of poor human nature, feels some irrepressible jealousy at the prosperity of his junior fellow-labourer. Genius, like the pure lymph of the fountain, becomes stagnant and turgid when hemmed within unnatural and oppressive limits—its native sparkles vanish—it foams—it ferments—it bursts its prison—to poison, not to please—but the foulest pool will work its own purification, by action and sunny influence; and we lose all memory of the present, in the hopeful brilliance of Mr. Barnett's future.

C.

## CORRESPONDENCE.

## AN INCIDENT CONNECTED WITH THE NORWICH FESTIVAL.

To the Editor of the Musical World.

DEAR SIR,—I have hitherto paused in this matter from feelings of respect arising out of various reminiscences and musical associations; but feeling it a duty I owe to myself and my professional brethren, I am induced to solicit your insertion of the following:—

In November last, Mr. Hobbs favouring me with a call, observed on my table a cantata of my composition (the poetry written for, and presented to me by a highly talented authoress) which, on playing to him, drew forth such remarks as induced me to solicit his name as a dedication, to which he immediately acceded, adding, "And I will introduce it for you." Shortly after, meeting Professor Taylor in Norwich, many years ago a pupil of mine, I informed him of Mr. Hobbs's kind offer, soliciting Mr. Taylor to ask Mr. Hobbs to sing it at the festival, which he promised; I then wrote to Mr. Hobbs, and received the following reply, and a note from Mr. Taylor to Mr. Hobbs in the same envelope.

"Aug. 18, Upper Stamford St.

"MY DEAR SIR,—You have no doubt thought me exceedingly rude that I did not earlier reply to your kind letter, but I was in hopes to have been enabled to have replied in the affirmative as regarded your request, and although (as you will perceive by the accompanying note) I had met with a refusal, till within the last ten minutes I was ignorant of the scheme for the forthcoming festival; the post has within that time brought me a printed scheme, and I assure you it is with much regret I find I am not to have the pleasure of introducing your song to a Norwich and Norfolk audience, &c. &c. Yours very sincerely, J. W. Hobbs."

"Red Lion Ct., July, 23, 1842.

"MY DEAR SIR,—I mentioned to you, some time since, a song by my old friend Fish, and you expressed your willingness to sing it at the festival; I mentioned it therefore, with the other songs you sent me for the Committee to select from, I find, however, it is not included in the songs which you will sing in the evenings, and one reason probably is, (what I regret to hear,) that Mr. Fish had refused to play at the festival. I am, my dear Sir, yours most truly, Edw. Taylor."

On receipt of these, I called on E. Wodehouse, M. P., chairman, and other members of the Festival Committee, none of whom recollected such list had been submitted to them. In consequence of a statement so diametrically opposed to the assertion in conductor Taylor's note, I wrote a letter, of which

the following is an abstract, and enclosed the notes of Mr. Hobbs and Mr. Taylor above quoted.

"To E. Wodehouse, Esq. M. P., Chairman of the Festival Committee.

"SIR,—Perceiving a remark of Professor Taylor's in my friend's envelope, which appears to carry a censure emanating from the Festival Committee, in consequence of my having declined to play at their performances; I beg you will allow me to explain. At the close of the cathedral performances, which I annually led, for the benefit of the institution this festival is intended to uphold, a respectable place in the festival band was assigned to me, but, at the festival of 1833, after having been requested to take my usual situation, and pressed to attend all the previous rehearsals, myself and the professor, (a talented man,) at my stand, were placed in a back tier of the band, at nearly the last ripieno stand in the orchestra. At the festival of 1836, promises were held out of an alteration, but we found ourselves similarly disposed of. To me, a citizen, whose credit depended more or less on the situation I was placed in, it was important, and, in 1839, I declined an engagement liable to injure my professional means and reputation. These, sir, have been my reasons, for which, if Mr. Hobbs is made to break his promise, I must, of course, forego the results; but I cannot consider this to be the act of the committee collectively; it is impossible that gentlemen of education, the committee of a charitable institution, should crush the efforts of a professor of their native city, by the suppression of his work, or deny him the advantages of such an introduction; I beg to state, (in justice to such an engagement,) I must have discontinued my attendance at this festival, my eyes beginning to fail me in an evening performance."

I concluded by requesting Mr. Wodehouse to lay it before the committee; I also forwarded a copy to Mr. Taylor, and received this reply.

"Red Lion Court, August 29, 1842.

"MY DEAR SIR,—The scheme is now out of my hands, and no alteration will be made in it with my concurrence or consent; I should have made no objection to your song; on the contrary, I spoke to Hobbs about it; but it never entered my head, nor could I conceive it possible, that, while you asked a favour of the committee, you should have intended to refuse to play, the committee will settle the matter as they and Hobbs like to settle it. I am, dear Sir, truly yours, Edw. Taylor."

At the tone of this letter I marvelled much, not understanding what pretext any paid servant of the committee could have for raising such an objection, dictating a refusal; or how, (to use Professor Taylor's phraseology,) it could possibly have entered his head to venture so erroneous a suggestion, for the purpose of coming to such a conclusion, casting the odium of such decision on the committee, when no such objection (or any) had existed; I now called on the members individually, and I received a letter from S. Bignold, Esq., stating, he had made a point of calling on P. Finch, Esq. deputy chairman, and found that the discussion had taken place, and that my cantata was to be performed; this I considered final, but, to my surprise, the following night I was informed the conductor had again refused; in the face of his own request to Mr. Hobbs, and that gentleman's acquiescence, he tortured his refusal into another form, hinting by a side wind, something about "standard works," and the "old masters" and immediately reverting again to the programme being out, stated that no alteration could now take place, although he at the same time altered the first song in that programme. The committee, (I was officially informed,) with such measures could effect nothing, and, with gentlemanly forbearance, declined to contend any farther. That the song was worthy of the situation, is proved by Mr. Taylor's own admission, in his letter of August 29th, "That he had no other

tion to it," (and further adds) "on the contrary I spoke to Hobbs about it," and lastly, by his sending the title\* to the committee. It is farther proved, by Mr. Hobbs (a first-rate vocalist and composer) deeming it sufficiently good to stake his high reputation upon singing it, and by his allowing it to be dedicated to him. Mr. Taylor, too, was witness of its complete success, and the encore it obtained when in MS., he having played the bassoon for me the evening it was performed in a concert I was leading in Norwich.

Now, with respect to my *refusing to play*, (which term the professor prefers to *declining*), "Mr. Taylor knew I did not play at the former festival," for in a conversation at my house, (it being the first he conducted), I apologized thus:—"I hope you will not think my declining any ill complement to you!" He answered: "No! certainly not." My motives were then, honest to myself, and they are now, just to the committee. What, then, has induced this attempt to throw obloquy on me, or treat with harshness an infirmity, which an uneducated person, or even a stranger would have shrunk from. Four months ago, Mr. Taylor not only promised me he would remind Mr. Hobbs of the song, and that he would ask him to sing it. He did so! He now states, he has no objection to the song, and the committee will decide as they and Hobbs like to settle it. The committee did decide, (by vote,) that the song shall be done, and then he again objects. What secret spring has given this impetus so contrary to Mr. Taylor's professions, or how, (of which I am officially informed) could Professor Taylor have stooped to impugn my veracity, by giving a different version of my seceding, when my notes were before the committee, stating and explaining the cause as it existed at both festivals; and it was also known to him, that other professors had since (and even at this festival) seceded from that same cause. It can scarcely be supposed that this gentleman, whose knowledge of me extends over nearly half a century, and who, in a friendly call a few months since, in a lengthened conversation of some three or four hours, advertising to old times, and the occurrences of by-gone days, with a reciprocal feeling which can better be imagined than described, should, without pretext, have descended to this. It would have been a much more natural inference that Professor Taylor, in his present exalted station, would have given proof of a corresponding exaltation of mind, rather than raise his baton to smother the little talent he might find in his native city; annihilating thus the efforts of professors, and trampling upon his fellow citizens, perverting also (under the bespattered garb of friendship) my request, while professing to embrace it; and with it the vote of the committee. Also, with the same discourtesy, disappointing the wishes of various patrons and patronesses of the Festival. The assertion in Mr. Taylor's sturdy letter of Aug. 29th, I must set him right in; and in order to correct his ideas, I here inform him, the tone and feeling of the committee was such as to render my asking a favour unnecessary, particularly with the various testimonials as to the character of the cantata from talented individuals of rank before them. I appealed to them as a citizen, and as citizens and gentlemen they received my appeal; and perceiving the total disregard with which the Professor treated me, they spontaneously and generously gave me their support, but which, in the absence of every right feeling, and forgetful of all the attributes of exalted station, he, by finesse, annulled. This is the encouragement the Gresham Professor gives to an English musician, and fellow citizen, associated in friendly intercourse in musical matters during the best part of his life, and in a practical department of the profession, his former preceptor.

Awake my harp! Published by Chappell, Broad Street, who purchased the copyright of me.

It is but justice to Mr. Hobbs to state, that he called on me to express his sincere regret that his intention had been thus so totally subverted.

Apologizing to you, Mr. Editor, for occupying so much of your valuable space, which I could have wished to avoid, by treating this matter with silence; but the position Professor Taylor has placed me in by such ambiguous conduct, has left me no alternative but to give a full explanation of facts and circumstances as they have arisen. Thanking you, therefore, for your kind indulgence, I now beg to leave it to the public to draw their own conclusions, and remain, dear Sir,

Your obedient servant,  
W. Fish.

To E. Woodhouse, Esq., M.P., chairman, P. Finch, Esq., deputy chairman, and the members of the festival committee, (for the warmth of feeling with which they entered into my case,) I beg to tender my most sincere acknowledgment.

Our columns are always open to the fair discussion of grievances, public and individual, as a hopeful means of redressing them; we therefore, readily afford Mr. Fish the opportunity to state his case, which may go far to remove injurious impressions, and we shall as promptly give space to Mr. Professor Taylor, should he offer any explanation or refutation of the statements.

Ed. M. W.

## MUSICAL INTELLIGENCE.

### Metropolitan.

#### ST. JAMES'S THEATRE CONCERTS.

THE second of these huge performances took place on Friday evening last, and, as far as the excellence of the selection went, infinitely outshone its predecessor. The programme included Mendelssohn's "As pants the hart," Beethoven's "Mount of Olives," and a miscellaneous act, comprising, among other interesting features, the "Oberon" overture, extracts from the operas of "Oberon," and the "Mountain Sylph," an air with variations, for orchestra, by Handel, Mozart's "Dove Sono," Haydn's "A wealthy lord," (from the "Seasons," ) and other attractive items. The principal vocalists were Misses Rainforth, Lacombe, and Dolby—Messrs. Hobbs and Phillips. Thus, the mere announcement promised a transcendent evening's entertainment, but—alas! for human expectations—the miserable inefficiency of the performance turned what might have been a musical Elysium, into a veritable Erebus of discordance. In Mendelssohn's noble *motett*—putting aside Miss Dolby, and Mr. Phillips—every one seemed abroad. It is downright iniquity to produce such a magnificent composition in so imperfect a state. A round dozen of good hard-working repetitions, at least, would be required, to give it anything approaching its proper effect. Surely the estimation in which Dr. Mendelssohn, both personally and impersonally, as a private individual, and as a composer, is held in England, should have induced the "body of professors"—among whose ranks must necessarily be not a few of his

friends and admirers—to have retarded the representation of one of his most admirable sacred compositions, until a perfect mastery, obtained by patient drilling, had secured it the certainty of a fair hearing. As it was, however, those, who, unlike ourselves, were previously not acquainted with the *motett*, must have been sadly puzzled to account for the enthusiastic eulogy of our Reading correspondent. Ought not the "body of professors" to feel somewhat ashamed at so marked a supremacy over themselves, in the concert-room of a small provincial town, like Reading, with regard to the performance of a difficult work, by the greatest and most elaborate of modern composers—and they, not simply a "body of professors," but a body of London professors, and, moreover, the *élite* of the musical metropolis? *Verbum sat*—we shall say no more about it at present—we admire the spirit that conduces to the production of the finest modern works, but utterly repudiate the sinfulness of so inadequate pains being given to the study and preparation of them. From the general censure we must, in justice, exclude Miss Dolby, who, feebly as she was supported, went through her arduous task with consummate taste, and inflexible perseverance. Her air, (with oboe obligato, admirably played by Mr. Barrett, who thereby placed himself also *à l'abri de notre mécontentement presque universel*), to these most impressive words,

"For my soul thirsteth for God, yea, for the living God: when shall I come before the presence of God?"—had all the impassioned earnestness which its right expression demands—her accompanied air, "For I had gone forth gladly with the people," was better still, until the chorus commenced, when this marvellous composition became a hubbub of dire confusion—and her delivery of the solemn recitative, "My God, within me is my soul cast down," was, to the utmost extent, beautiful and pure. What little Mr. Phillips had to do was well done, in fact, as well done as it well could be done. The quintet, "The Lord hath commanded," was a most unfinished performance, always excepting the intervening recitatives, which proved that Miss Dolby, when left to herself, is too good a musician to go wrong—and for the sins of others she is surely not answerable. The delicious opening chorus, "As pants the hart," was unintelligible from its indecision—the chorus, "Why, my soul, art thou so vexed?" so full of earnest poetry, was a shade better, but no great things—and the final chorus, (partly fashioned out of the materials of the before mentioned,) one of the noblest pieces of choral writing extant, though, here and there, its irresistible spirit carried the entire orchestra away with it, and fairly forced them to go right, yet, taken as a whole, was a sad jumble.



These remarks may appear severe to some—but when it is considered, that the orchestra of the "St. James's concerts" comprises so much of the most distinguished talent in the country, we feel that, in speaking frankly of their unpardonable negligence in the precautions necessary to the well-rendering of one of the best works of Dr. Mendelssohn, we are doing nothing more than what imperative justice—justice to the public, justice to Dr. Mendelssohn, and last, not least, justice to the "body of professors"—demands.

The "Mount of Olives" was quite another thing. The overture was carefully performed, and the chorusses, in many instances, shone perspicuously. Those dramatic wonders, "We saw him near this mountain," and, "Behold him, the deceiver," were admirably executed—and the former, as it merited, loudly redemanded. The "Hallelujah" was also given with great spirit. The vocalists were Mr. Hobbs, Mr. Phillips, and Miss Lucombe. We regret to be compelled to say, that Mr. Hobbs is painfully unequal to music of this profound character—the part of John, in the "Mount of Olives," requires the loftiest order of singing, a style and a physique to which Mr. Hobbs cannot aspire. Miss Lucombe is a very promising and rapidly improving singer. She must, however, be careful of the rock on which most young vocalists are certain to split, viz.—ultra-expression—sometimes taking the shape of mock-sentiment, sometimes of bombast. She evinced two or three instances of this, during her generally very meritorious performance of the music of the Seraph, a part of great difficulty; moreover, there were some very excellent points about Miss Lucombe's performance; and we are pleased to bear witness to the quick progress she is making on the road to excellence.

Of the miscellaneous act we can afford space to say but few words. The overture to "Oberon" was, with the exception of one or two slips, owing to the unsteadiness of the conductor, (conductors, and the best of them, can be careless at times, as well as vocalists,) was executed with unbounded spirit, and admirable precision—it was unanimously encored. Mr. Phillips then gave us E. J. Loder's clever scena, "Rome," but hardly with so much effect as at the subscription concerts last week. Miss Lucombe sang "Dove Sono" very charmingly, and merited the warm applause she gained. Handel's air, with variations, turned out to be the "Harmonious blacksmith," which somewhat disappointed us, as we had heard it before. Miss Dolby then charmed us with the piquant and witty ballad from the "Seasons," to which she imparted a simplicity and archness famously in character—the chorus supported her

efficiently, but the song came too late in the evening (as it was, it was sung a quarter of an hour before its time,) to be entirely relished and understood. Of the selection from the "Mountain Sylph," the less we say the better—we only hope, for the sake of all concerned, that Mr. John Barnett was not in the theatre to hear it. The selection from "Oberon" was better, as regards the chorus and orchestra, but by no manner of means commendable. The delayed arrival of Miss Rainforth induced Mr. Lucas to make an apology, immediately at the end of which, Miss Rainforth made her appearance, (far more satisfactory,) and finished her rôle in the "Sylph," which Miss Lucombe had begun for her. Her recitative and aria, from "Oberon," received great applause—and in the duet, "Joy, we are rescued!" with Miss Dolby, though Miss Rainforth looked very fatigued, (doubtless from her previous exertions at the theatre,) and Miss Dolby looked very cross, (doubtless from the unsatisfactory manner in which things had gone, and the coldness of an audience, anything but numerous,) both ladies sang in good style, and their voices blended together admirably.

Mr. Willy led, and Mr. Lucas conducted. The concert would have been considerably too long, even had every thing gone to perfection.

#### EXETER HALL.

This giant building was thronged to inconvenience on Monday evening, on occasion of the sixtieth lesson, and the examination of the Working Man's singing class, under the tuition of Mr. Hullah; and of the presentation of a testimonial from the class, in grateful acknowledgement of his indefatigable attention, and their own profitable advancement in a study, which has already afforded them much interesting recreation, and which promises to cheer their humble homes, and make them better and happier men. The spectacle was a touching and a proud one; the mere sight of several hundred vigorous and intelligent persons, assembled for improvement and intellectual pleasure, was a beautiful, mental, and moral picture; and the reflection which was impressible, that the mere want of a proper stimulus might have left a large portion of these honest fellows in far less enviable scenes, gave a poetry (if we may be allowed to use the expression) to the meeting, intelligible to every thinking head and feeling heart.

A large number of Mr. Hullah's pupils, of other classes, occupied the rear of the Hall; and the friends of the Working Man's class filled the galleries; several of the committee and friends of popular education were observed on the platform.

The class repeated several vocal exercises

in a very correct and creditable style, evincing the most satisfying evidence of the success of the system.

The testimonial was then introduced—it is a music desk, of a chaste and classic design, elaborately carved, and finished in the most perfect good taste; it stands upon the figure of a cupid, supporting a palm-tree, and is one of the handsomest things of the kind we have ever beheld. The chairman of the committee for preparing this very handsome present, named HAZELAND, then stepped forward, and read the following address, which cannot fail of interesting our readers, as it did ourselves and all who heard it:

SIR,—It is with feelings of the greatest interest that we meet you on this gratifying occasion.

We greet you as our kind and zealous teacher, the recollection of the last seven months during which we have been under your tuition, is full of pleasure.

To win the good opinion of the pupil should surely be an object with the teacher—how far you, Sir, have succeeded in this respect, let this testimonial and this unanimous meeting in some degree demonstrate.

Your unvaried zeal and energy, your generous and encouraging kindness, and the hearty interest which we could see that you felt in our improvement and welfare, have warmed our hearts towards you.

So pleasant have been our meetings, that we have always looked forward with delight to the hours appointed for our lessons. We trust that your experience of us will testify that working men can appreciate the more refined pleasures of life when set before them; and that although they may present a rough exterior, they are not too dull to learn, nor too cold to feel grateful to those who like yourself have treated them with kindness and confidence.

The importance of making singing a part of education in every elementary school, and of teaching music systematically, with a view of softening the manners, improving the taste, and raising the character of the great body of the people, we hope soon to see fully recognized and acted upon.

We know from experience that music increases the pleasures of home. Vocal music is not only an innocent pleasure, but also a cheap amusement, and therefore, likely to be within the reach of even the poorer classes of Society; and believe us, Sir, it is an event of no small importance, when cheap and innocent amusements are brought within the reach of the labouring and industrious man. The working man must seek relaxation of some kind, after the toils of the day—many vicious and demoralizing amusements are offered to him by those who have not his interest at heart—how important, then, is it that they who are really the friends of the working man, should help him to obtain pleasures, which, although exhilarating are innocent and improving, which are of little cost and may be enjoyed in his own home, and with his own family. Among such pleasures we may now happily class the power which you have given us of singing from written music in parts. This power has a nobler object than social or domestic amusement—an improvement of congregational singing has long been deemed necessary, its inefficiency has probably arisen, from the want of a more general acquaintance with the science of music, in consequence of which, this important portion of public worship has commonly been entrusted to the children of elementary schools, from whose little voices, childish apathy, and unconscious irreverence, cannot be obtained those solemn effects of piety

which ought to be produced by the multitude of voices engaged, in devout sympathy and holy earnestness in singing the praises of Almighty God.

These reasons, among many, Sir, induce us to expect that great benefit, not only to the workmen, but to society in general, will spring from your labour, and from the introduction of your system of teaching.

And now, Sir, we come to the most interesting and pleasing part of our duty, the presentation of this Music Stand, which we hope you will accept as a mark of the esteem and admiration in which you are held, by the first Workman's Singing Class. We hope that the method of Wilhem, as introduced and adapted to English use by you, may be fully carried out, to your honour and advantage—that you and yours may enjoy many years of happiness, and that you may long have the satisfaction of reflecting that your exertions in the cause of musical education, have promoted the happiness of many thousands of the people of this country.

Mr. Hullah accepted the admirable testimonial with evident emotion, and returned thanks with modesty and feeling. Lord Wharnccliffe also addressed the assembly in terms of great kindness and encouragement, and bestowed very high encomiums on the teacher, and the success of his labours.

The invited classes then assisted in the execution of some charming compositions in several parts, which were admirably rendered, and enthusiastically applauded; and this amiable vocal jubilee ended with the singing of the National Anthem, in a style and grandeur of effect that mere words cannot describe. Everybody was delighted—everybody was grateful—and music, for once in this country, had a real triumph.

### Provincial.

MAIDSTONE, Nov. 14.

**Sacred Harmonic Society.**—The first performance of our society for the present season, was given on Thursday evening last, and if it is to be taken as a fair specimen of the series, we anticipate attractions superior to anything the society has yet aspired to. The music was a selection from the *Messiah*. The chief feature of the evening was the substitution of professional for amateur soloists—an improvement which we sincerely trust the liberal support of the public will enable the managers to continue. These valuable aids consisted of two young gentlemen from Rochester cathedral (Masters Staton and Cox) Mr. Whiffen, of the same choir, and Mr. Morley. Mr. Hopkins, Mus. Bach, the organist of the cathedral, also very kindly contributed his able assistance by presiding at the organ. Mr. Whiffen's execution of "*Comfort ye*" and "*Every valley*," was chaste and accurate, a little deficient perhaps in energy, which is very pardonable, this being his first performance of this difficult music before so large an assembly. Mr. Morley's portions were the beautiful recitative "*Behold darkness*" and the following air—with "*Why do the nations*," which he gave in the most splendid manner, the nature of the music precisely suiting his voice and style. The effect of the opening part of, "*The people that walked*," was somewhat marred by the defective instrumental accompaniment, the consequence of the principal performers not attending the rehearsal. The same defect also characterised the accompaniment of Mr. Whiffen's song, and bespeaks, to say the least, but little care for their own credit, and not much respect for the public.

The young gentlemen acquitted themselves as might be expected from their good training and constant practice. Of the choruses we have only to remark, that we have seldom heard any more precisely or effectively sung, a merit attributable in no small degree to the steadiness and zeal of the conductor, Mr. Tolhurst. The assembly room was crowded on the occasion.

GLASGOW, Nov. 3.

The popular cheap concerts (noticed some weeks back in the "*Musical World*") proceed triumphantly. Nearly 5000 persons were assembled in the City Hall, Candlemass Street, on the 29th ult.; when a capital performance was given. The orchestra was supported by the band of the 66th regiment, in addition to the usual instrumentalists of the establishment; and the vocal department included the services of Mr. Franks, Mrs. Franks, Miss Hammond, (a debutante of great promise), Mr. Locke, and Mr. Bateman. The concert went off with great spirit, and all praise is due to the indefatigable directors for their laudable endeavours to provide a rational recreation for the inhabitants, on terms accessible to the operative classes.

BATH, Nov. 7.

The second meeting of the Harmonic Society took place on Friday the 4th inst., when the attendance was very numerous, and the performance of high merit. The society will give three public concerts in the course of the winter; the first will take place on the 25th inst.

WOLVERHAMPTON, Nov. 12.

Mr. George Hay's concert, on Monday last, was numerously attended; his new concert room having been filled by all the principal inhabitants of the locality, who expressed themselves highly delighted with the arrangements of the spirited proprietor, and with the commodious accommodation which the new room offers for future musical assemblies. Mrs. W. Loder, Miss Bruce Wyatt, and Signor Sola, were the vocalists. Messrs. Richardson (flute), Hayward (violin), Hay (pianoforte), and Lindley, played a variety of excellent pieces in the most excellent style—particularly the latter three, whose performance of a trio excited the most enthusiastic sensation, and merited the continued applause awarded to it. Mr. Hobbs was to have contributed to the evening's entertainments, but he was not forthcoming.

OLDHAM, Nov. 4.

The vocal class of the Oldham Lyceum gave a Public Concert in the class-room, Queen Street, on Monday, 31st October, 1842. The programme consisted of songs, duets, glees, madrigals, and choruses, from the best authors; and were performed in a manner highly creditable to Mr. Winterbottom, their teacher. The above class is taught in the old English method of part and sight singing.

BRISTOL, Nov. 7.

Another pleasing indication of the interest vocal music is gradually awakening in this country was afforded by the crowded and highly respectable audience assembled at Mr. Cockram's music-room, on Wednesday evening last, when Mr. P. J. Smith, teacher of music of this city, gave an exceedingly interesting and familiar exposition of the Hullah method of teaching singing in large classes. The lecture was enlivened by numerous examples, in which all present took a part with very lively interest, and the chorus of the "*Lark*," "*Robin*," and "*English Child*," given by the pupils of Mr. Smith's Clifton class, showed very clearly the pleasing and effective nature of the system.

It is to be hoped, that Mr. Smith's class, which he stated his intention of immediately commencing at Mr. Cockram's, may be as well supported as his abilities are eminently calculated for conducting it. The lecture was warmly applauded throughout; and, in conclusion, "*God save the Queen*" was sung with great spirit by the whole company.

CHELLENHAM.

Thalberg, or rather Messrs. Woodward and Lake, gave two concerts at the assembly rooms last week, which were well attended; in noticing which the *Cheltenham Looker-On* says,—"*The pianist's own performances were, of course, the chief attractions, and certainly they were wonderful, and so the audience felt them to be, for they were all encored—as were also Mr. John Parry's admirable comic songs. The humour of these compositions, and the artist's manner of treating them, were something perfectly unique; a fusion of dialogue and song, of acting and singing, such as, we believe, no other person possesses the faculty of embodying, characterised the whole of this gentleman's performances. Signor Ronconi executed several Italian airs with much elegance and musical expression; and Madame Ronconi and Mrs. A. Toulmin, sang a number of popular songs, and took part in a variety of harmonised pieces, acquitting themselves in all with very considerable ability, and affording pleasure to the audiences of both concerts.*"

### Miscellaneous.

**SACRED HARMONIC SOCIETY.**—The committee of this Society cannot fix their performances beyond Christmas, until the directors of the Queen's concerts of ancient music fix upon theirs, which, most probably, will commence on the 23rd of March, as Easter will fall late next year.

**KENNINGTON.**—It is intended to give six subscription concerts at the Assembly Rooms at Kennington, in the course of the winter. The first takes place to-night.

**THE CHROMATIC DUET.**—This inharmonious composition, which was practised for several days last week at Drury Lane Theatre, by the manager and Madame Vestris, closed just as we predicted—Madame and her *caro sposo* have transplanted themselves from the lane to the market, where, it is hoped, their histrionic and vocal goods and chattels will be disposed of to their own advantage, as well as to that of the manager.

**THALBERG & Co.** gave concerts last week at Liverpool, in the theatre, with the greatest success—and on Thursday evening, being engaged by the committee of the Gentlemen's Concerts, they performed at Manchester to an audience of about a thousand persons. This week, they will visit Chester, Shrewsbury, Bridgworth, Birmingham, and Leamington.

**THE GRESHAM LECTURES.**—Professor Taylor will commence a course of lectures on the 23rd inst., on the music of the church in England, from the earliest times. The lectures will be given in the City School, Milk Street, Cheapside; and will be continued on the two following evenings, commencing at seven o'clock.

**MISS WESLEY.**—The contest for the office of organist to the united parishes of St. Andrew's, and St. Anne's, Blackfriars, was decided on Friday last, in favour of this young lady, a daughter of the late Samuel Wesley, and a true scion of that talented stock. There were upwards of seventy candidates for this situation.



**TEMPLE CHURCH.**—This venerable structure, which has undergone a complete repair, and splendid renovation, will be opened for Divine service on Sunday next; when Boyce's service in A, the responses and chant by Tallis, King's anthem, "O pray for the peace of Jerusalem," and Handel's "Hallelujah," will be sung by Messrs. Hobbs, Hawkins, Horncastle, Calvert, and the newly appointed choristers, under the direction of Mr. Turler and Mr. Goss.

**MR. WHITE'S LECTURES.**—The second of these very pleasing entertainments was given at the Cadogan Institution on Thursday last, and elicited very general applause and approbation. Mr. White will repeat his lectures at the Islington Literary and Scientific Institution, in the course of the ensuing month.

**THE PURCELL CLUB.**—The annual meeting of the members, which was intended to have taken place last evening, has been postponed, on account of the production of King Arthur at Drury Lane Theatre.

#### Postscript.

The last eight days have been prolific of musical dramatics—at Covent Garden, the Tempest was revived on the 9th inst., with the music of Purcell, Arne, and Linley, and the restoration of Shakspeare's first act, on shipboard—and last night, at Drury Lane, the long expected King Arthur was produced with a care and cost, and a lavishness of money and means surpassing all that has hitherto been attempted in England in the way of gorgeous spectacle—the music is a Purcell pasticcio, embodying all the most favourite pieces from his Bonduca and Indian Queen, as well as the favourite known portions of King Arthur, and two or three selections from other composers, the whole having been re-instrumented and dovetailed together by Mr. T. Cooks. Mr. Anderson was the Arthur, and Mrs. Nisbett the Emmeline—both good, the latter excellent; the musical portion was supported by Miss Romer, Miss P. Horton, Mrs. Serle, Mr. Allen, Mr. Reeve, Mr. Redfearn, Mr. Stretton, Mr. H. Phillips, Mr. S. Jones, and the most numerous chorus we ever remember to have been assembled on the English stage. We cannot here enter into particulars—but the general effect of the music, upon us and all around where we sat, was that it wanted variety of character, and was too abundant—the instrumentation is not in Mr. T. Cooke's happiest vein, which does not relieve the general monotony—but the execution was perfect—the performance was triumphantly successful. We would only suggest to Mr. Macready, that the expence attending this revival would have produced at least three original operas—would have given him three chances of profit—and would have thrice better served the cause of Art in this country.

#### Notice to Correspondents.

Mr. West—Mr. Jamison—their subscriptions are acknowledged with thanks. Numerous correspondents are entreated to forbearance—their communications will be noticed next week.

#### ADVERTISEMENTS.

Just Published,

#### SIX NEW SONGS WITH ENGLISH AND GERMAN WORDS,

By

**WILLIAM STERNDALE BENNETT.**

No.	1.—MUSING ON THE ROARING OCEAN	Price	2 0
2.—MAY DEW			2 0
3.—FORGET ME NOT			1 6
4.—CHLOE IN SICKNESS			2 0
5.—THE PAST			2 0
6.—GENTLE ZEPHYR			2 0

"We have seldom met with so many beautiful thoughts scattered over so small a space as are to be found in the present half-dozen ballads. The first, in B flat major, (the poetry by Burns) is a simple and touching melody, accompanied in the most thoroughly artist-like style. It evinces several new points, and as charming as new. No. 2, in A flat, is a perfect gem. The words are an excellent translation of Uhland's address to the 'May dew,' and the exquisitely delicate cheerfulness of the music is in perfect character with the poetry. In this ballad we find it difficult to individualize beauties, since from the first bar to the last it is a regular consecration of bright thoughts. If we can find a preference, it is for the passage to the words,

'All the holy charms that hover—'

which is as new as it is charming—and a still greater (if possible) for the quaint and lovely final phrase, which is eternally singing in our ears, 'like a melody of early years,' with a perseverance indomitable. No. 3, 'Forget me not,' (the words by L. E. L.) in E major, No. 4, in the plaintive key of F sharp minor, (Mr. Bennett's key of predilection), is an address to Chloe in sickness, (by Burns), and, saving a progression in the opening symphony, is absolutely perfect—an ebullition of profound passion, and the purest unacknowledged sentiment. He who can listen to this without emotion must indeed be stony-hearted. The first hearing of it affected us—obdurate critics as we are—even unto tears. No. 5, in E flat, to Shelley's incomparable poem, 'The Past,' has a sustained feeling of melancholy well-suited to the words, and contains more than one new and remarkable point. No. 6 is a reprint of the ever-verdant and ever-welcome 'Gentle Zephyr,' written and published originally eight years ago, when the remarkable genius of its composer was attracting general notice. We loved it then, and we love it now, and, as then and now, we feel we shall love it ever. Should our remarks persuade any of the readers of the 'Musical World' to turn their attention to these songs, we can safely promise them a fund of pure and wholesome gratification. Would that such things were legion—instead of, as they are—one in a thousand."—MUSICAL WORLD, Nov. 3.

COVENTRY & HOLLIER, 71, Dean Street.

#### NEW MUSICAL WEEKLY JOURNAL.

On Saturday, Nov. 19, 1842, will be published the Third Number of

#### THE MUSICAL EXAMINER,

An impartial Weekly Record of Music and Musical Events. Price 1d., Stamped 2d.

To be had of all Book and Music Sellers in Town and Country

\* \* \* This journal will be conducted by professors of high standing, on principles totally independent of any party whatsoever. Advertisements, Music, &c. for Review to be addressed to the Editor of the "MUSICAL EXAMINER" care of the Publishers, WESSEL and STAPLETON, 67, Frith Street, Soho Square.

#### MENDELSSOHN'S NEW SYMPHONY.

J. EWER and Co. have purchased MENDELSSOHN'S LAST SYMPHONY,

Dedicated to Her Majesty,

Performed last season at the Philharmonic Concerts.

A PIANOFORTE ARRANGEMENT FOR TWO PERFORMERS.

By the Author,

Will soon be Published.

Newgate Street, November, 1842.

#### MISS MARIA B. HAWES'S

NEW AND POPULAR BALLADS.

"Oh! chide me not."  
"Robin."  
"Where the wild white rose is blowing."  
"Genius of the spring."  
"I'll speak of thee."  
"Silent still."  
"Tis very sweet to love thee, Maiden."  
"Thou art lovelier."  
"When first I heard the convent bell."  
"Winter's gone," &c. &c.

Also, just published, for the use of Madrigal Societies, Glee Clubs, &c., the three part madrigals of the OLD MASTERS, converted into six part Madrigals, without altering the original counterpoint—by VINCENT NOVELLO—the work complete, in eight books, price 6s. each book.

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#### Messrs. Cock's & Co.'s New Publications.

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#### SECOND Edition of HAMILTON'S

CATECHISM of the ORGAN, very much enlarged by J. Warren, 3s.; Czerny's 20 New Voluntaries, with Pedal, 7s.; New Edition of Dr. Wesley's Psalms and Hymns, 10s. 6d.; Warren's New Tutor, 4s.; ditto the Organist's Companion, 12 Nos., each 2s. 6d.; J. S. Bach's 48 Preludes and 48 Fugues, fingered by Czerny, 3s. 6d.; Rinck's Organ School, by the late S. Wesley, 5s.; Corelli's 12 Solos, New Edition by Czerny, 10s. 6d.

#### NEW VIOLIN MUSIC, with Piano:—

De Beriot's eighth Air, with Variations, 6s.; Les Progres, Six Fantaisies, each 3s.; two Duets from Rossini's Stabat, each 4s.; two Nocturnes on Rossini's Airs, each 4s.; twelve Italian Airs (six books), each 2s. 6d.; New Edition of Corelli's twelve Solos, by Czerny, 10s. 6d.; Dabony on the Violin, 2s.; New Edition of Hamilton's Catechism, 1s.

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RILLES.—Piano Solos, each 3s.; ditto Duets, 4s.; and Orchestra, each 5s.; i. e. Krakovic Polichinel (or the Royal Punchinello), Cert Suisse, Rendezvous de Chasse, La fille du Regiment, Soiree du Ranelagh, Charge Rose and La Jolie fille du Gand.

#### NEW WALTZES, Piano Solo, ditto

Duets, and ditto Orchestra. By Strauss: Die Fantasten, Die Wettrenner, Egerien, Tanzmeister, Debutanten, Stad und Landlen, Adcladen, Apollo, and Deutsche Lust. By Labitzky: Die Eifen, Lufelan, Sutherland, Edward, Albert Lichtenstein, Jamin, Lillen, Fremole, and Die Fashionablen. By Lanner: Nixen, Ball Contouren, Lock, Die Mozartisten, Die Vorstadler, Ideale, Victoria, Petersburger, and Die Kosenden.

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#### TWELVE SONGS.

By the celebrated Melodist,

**CLEMENT WHITE.**

The Poetry by Desmond Ryan, L. H. Cove, Henry Plunket, Miss Byron, Mrs. Valentine, &c. &c.

"Mary Aroon."  
"I'm merry! yet I'm sad."  
"Come come with me."  
"Old Friends."  
"I never have mentioned his name."  
"The beautiful maid of the dale."  
"I love thee dear England."  
"The Rhinerafter."  
"Kind endearing Rosabelle."  
"There is a grief when tear drops start."  
"How dear to me my native vale."  
"She threw back the clustering ringlets of jet."

Each 2s., or the twelve songs 21s., to be had at C. NICHOLSON'S Flute Manufactory, 43, Hanway-street, Oxford-street, London. Orders from the country, containing a remittance, punctually attended to.

#### JEFFERYS & NELSON

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#### KING ARTHUR,

as performed at the Theatre Royal, Drury Lane, arranged and adapted for representation by T. COOKE.

NOTE.—As considerable alterations have been found necessary in the present adaptation to the stage, the Public can be supplied with copies as now sung, by Jefferys and Nelson only. In the next Musical World full particulars will be given.



### THEATRE ROYAL, COVENT GARDEN.

The Publics respectfully informed that MISS ADELAIDE KEMBLE will appear every Monday, Tuesday, Thursday, and Saturday, until Christmas, when she will finally retire from the Stage.

Rossini's Grand Opera of SEMIRAMIDE every Monday, Thursday, and Saturday, and the New Comic Opera, of the SECRET MARRIAGE, being an English Version of Cimarosa's "Il Matrimonio Segreto," every Tuesday evening.

SHAKESPEARE'S TEMPEST every Wednesday and Friday—and the TURF every evening.

**This Evening, Thursday, November 17th,**  
1842, an English version of Rossini's  
**SEMIRAMIDE**

The characters by Miss A. Kemble, Mrs. A. Shaw, Mr. Traversa, Mr. Giubeli, Mr. Leffler, &c.

After which a new, original, Comic Drama, (in Two Acts,) by Mr. Mark Lemon, entitled THE TURF. The characters by Mr. F. Matthews, Mr. Walter Lacy, Mr. A. Wigan, Mr. Bartley, Mr. Meadows, Mr. Granby, Mr. Harley, Mr. G. Horncastle, Mr. W. H. Payne, Master Marshall, Mr. J. Ridgway, Mrs. Humby, Miss Lee, and Mrs. Emden.

To-morrow Shakspeare's TEMPEST, with the TURF.  
Saturday, SEMIRAMIDE, with the TURF.  
Monday, SEMIRAMIDE with the TURF.

Tuesday, THE SECRET MARRIAGE, the characters by Miss A. Kemble, Miss Rainforth, Mrs. Alfred Shaw, Messrs. Harrison, Leffler, and Giubeli.

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At the close of the Concert every evening, a Lecture is given on some subject of popular interest, followed by the magnificent Dissolving Views. The Laughing Gas every Tuesday and Saturday evening.

Admission to the whole, One Shilling.—Children under Ten years and schools, half price.

Programme for Thursday, Nov. 17th, and the two following evenings.—

Part I. Overture, "Fra Diavolo." (Auber.) Quartett, "See our Oars," Mrs. Wilson, Miss Thornton, Mr. F. Martin, and Mr. R. F. Smith, (Stevens.) Waltz, "La Sophieenne," (Lanner.) Duett, "No non Credo," Miss Thornton and Mr. R. F. Smith, (Cavatelli.) Solo, Flute, Mr. Saynor. Song, "My sister dear," Mr. F. Martin, (Auber.) Quadrille, "Fernand Cortez," (Bosio.)

Part II. Waltz, "Brandhofen," (Labitzky.) Song, "In infancy our hopes and fears," Miss Thornton, (Dr. Arne.) Grand Selection from Donizetti's opera, "Elixir d'Amore," Song, "Bid me discourse," Mrs. Wilson, (Bishop.) Solo, Pianoforte, Brilliant Variations, Mr. T. Julian Adams, (Hers.) Trio, "King Canute," Mr. F. Martin, Mr. R. F. Smith, and Mr. Hill, (Macfarren.) Quadrille, "Les Diamans de Couronne," (Musard.)

At the termination of the First Part of the Concert, the Infant Thalia will appear as "The Highland Lad," and at the end of the Second Part as "The Little Pet Jockey," introducing in the former the Highland Fling, and in the latter a description of a "Steeple Chase," followed by the "Jockey Hornpipe."

### SUBSCRIPTION CONCERTS.

HANOVER SQUARE ROOMS,

**Monday Evening, November 21, 1842.**

To commence precisely at Eight o'clock.

Principal Vocal Performers,

Miss Birch,

Miss Rainforth, Miss Fanny Russell,

Miss Dolby,

And Miss Maria Hawes,

Mr. Manvers, Mr. Manvers, Mr. Manvers,

Mr. Pearshall, Mr. Machin, and

Mr. Henry Phillips.

Solo Performers, Pianoforte, Herr Muhlenfeldt,

Violin, Mr. W. Cramer.

Non-Subscribers' Tickets, 4s. Ditto to admit two, 7s. Can be had of all the principal Music-sellers.

### ARTIFICIAL ICE. COLOSSEUM,

REGENT'S PARK.

OPEN EVERY DAY FROM TEN TILL DUSK.

### THE PROPRIETOR has the honour of

announcing to the Public that he has secured for a short period, and is now open, that extraordinary novelty and wonder of the day, the ARTIFICIAL ICE, on which Skaters may be seen performing their elegant evolutions amidst Alpine scenery covered with snow and hoar-frost. This ingenious patented discovery is added without additional charge to the already attractive exhibition of the Swiss Cottage, Conservatories, Marine Grotto, &c. Admission One Shilling.

N.B. Gentlemen desirous of skating are requested to bring their own skates with them. The Panorama of London, the Saloon of Arts, Death of Nelson, Ascending Room, View from the summit of the building, as usual.

### HISTORICAL GROUP IN MAGNIFICENT ARMOUR.

THE Prince and Princess Royal, in their splendid cot; the King of Prussia; Commissioner Lin and his Consort, modelled expressly for this exhibition by Laugue, of Canton, with the magnificent dresses worn by them; the gorgeous Coronation Robes of George IV., designed by himself, at a cost of £18,000, with the room fitted up for the purpose, is acknowledged to be the most splendid sight ever seen by a British public. Admittance 1s. Open from Eleven o'clock till dusk, and from Seven till Ten. Madame Tussaud & Son's Bazaar, Baker-street, Portman-square.

### ACADEMY FOR PART AND SIGHT SINGING.

MR. BENNETT begs to announce that CLASSES upon HIS SYSTEM, as developed in his public lectures, are now in course of formation. An Elementary and a more Advanced Class for Ladies to meet in the Morning, also Classes for Gentlemen, to assemble in the Evening, each class to be superintended by Mr. Bennett, will commence as soon as the requisite number of names are received. Tickets, price One Guinea and a Half, which will admit the bearer to Thirty Lessons, may be had at the Academy, 21, Charlotte Street, Portland Place. A Prospectus, containing regulations, may also be procured as above, and at the various Music Warehouses. October 20, 1842.

### MISS PEARCE'S CONCERT.

MISS PEARCE begs to announce to her Friends and the Public, that she purposes giving an Evening Concert, under the Patronage of the Right Honourable the LORD MAYOR and the LADY MAYORESS, on Wednesday, the 23rd of November, at CROSBY HALL. Tickets to be obtained at Messrs. Collards, Cheapside; Crosby Hall; Miss Pearce, 46, King Street, Borough; and of the principal Music-sellers.

Further particulars will be duly announced.

### SACRED HARMONIC SOCIETY.

EXETER HALL.

ON Friday Evening, November 25, 1842, will be performed

HANDEL'S JUBILATE,

With a Selection, containing Hammel's Quod, quod in orbe, Mozart's Splendite de Deus, &c., and a new adaptation of Beethoven's Oratorio, the Mount of Olives, entitled Engedi.

Principal Vocal Performers—Miss Birch, Miss Dolby, Mr. Young, Mr. Hobbs, and Mr. H. Phillips.

The Band and Chorus will consist of above 500 performers.

Tickets 3s. each, reserved seats 5s., may be had of the principal music-sellers; of Mr. Mitchell, 39, Charing Cross; of Mr. Ries, 102, Strand, opposite Exeter Hall; and at 194, Exeter Hall.

Attendance will be given at Exeter Hall, on Tuesday evening, from Eight till Ten o'clock, for the purpose of receiving applications from persons desirous of becoming subscribers to the society.

T. BREWER, Hon. Sec.

### ENGLISH AND ITALIAN SINGING.

MR. JOSEPH HAIGH begs to announce

to his Friends and the Public, his intention of forming a VOCAL ACADEMY, at his residence, 32, Bernard-street, Russell-square, to consist of Six Pupils at one Meeting, the time for each Meeting to be two hours. Ladies to attend in the morning, twice a week, and Gentlemen in the evening. Terms, for a course of twenty-four Lessons, Three Guineas. Mr. Haigh is induced to adopt this method for those who wish to consider economy in learning the art. Mr. Haigh's plan of instruction (having himself studied many years in Italy) is founded upon the established principles of the Italian school, and he also continues to give private lessons, at home, 7s. per lesson; or at the residence of the pupil, 10s. 6d. per lesson.

### PURCELL'S MUSIC IN KING ARTHUR.

THE favourite pieces arranged for one and two performers on the Piano-forte, with an (ad lib.) accompaniment for the Flute, by W. HUTCHINS CALLCOTT. Price, Solos, 3s. 6d.; Duets, 5s.; and Flute, 1s.

Also, the most favourite Vocal Pieces, arranged by DR. JOHN CLARKE.

C. LONSDALE's (late Birchall and Co's) 26, Old Bond-st.

### H. PAPE'S

PATENT GRAND, GRAND SQUARE, SOFA,  
AND CONSOLE PIANOFORTES.

No. 106, NEW BOND STREET.

H. PAPE, Manufacturer of Pianos to the King of France, whose instruments have, on several occasions been honoured with the Gold Medal of the French National Institute, awarded to him at the recommendation of Messrs. Cherubini, Boieldieu, Auber, &c. and which have attained high celebrity on the Continent, begs to inform the Nobility and Gentry of the British Empire, that he has opened a depot for the sale of his Pianos, at 106, New Bond Street, where he offers for inspection his Patent Grand, Grand Square, Square, Sofa and Console Pianos.

All Mr. Pape's Pianos will be found elegant in form, of beautiful workmanship, extremely solid, possessing a tone at once brilliant and powerful. By many years of study, and at a vast expense, he has been enabled to make more important improvements in their structure than any other living maker, and has succeeded in reducing the size of his Pianos considerably, and yet increasing their power—his Console Pianos, though the smallest instruments made, possess as much power as the ordinary Grand Pianos.

Mons. de Glime, Professor of Music from the Conservatoire, at Brussels, attends between the hours of four and five, on Tuesdays, Thursdays, and Saturdays, to show the instruments, and a call at any time will be considered an honour.

An assortment of Mr. Pape's Table Pianos may be seen at Messrs. Willis & Co's, 73, Lower Grosvenor Street.

### DEPUTY CHOIR MASTER WANTED,

AT LEEDS.

WANTED, a respectable young man, as MUSICAL ASSISTANT, who has been educated as a Cathedral Singer; he will be required to sing in the choir where full Cathedral Service is performed twice every Sunday, and on such evenings in the week as the choir master may be absent. None need apply who cannot read music well at sight, and do not possess a good alto or tenor voice. The most satisfactory testimonials as to character and general abilities are indispensable. Particulars respecting salary, and terms generally, may be obtained from Mr. Burns, publisher, 17, Portman-street, Portman-square, London.

### ROCHESTER CATHEDRAL.

A VACANCY in the Choir for a Contra-

Tenor Voice will be filled about the latter end of November. No one will be admitted as a candidate who is not a Member of the Church of England, or who is above thirty years of age. Testimonials as to character must be sent on or before the 23rd of November, to Mr. J. L. HOPKINS, Organist, Rochester, to whom applications may be made for further particulars.

### DANCING.

DANCING TAUGHT, in the first style of fashion, by Mr. WILLIS, 41, Brewer-street, Golden-square. Private lessons at all hours to ladies and gentlemen of any age wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. A card of terms may be had on application as above.

London.—E. B. TAYLOR, at the "Musical World" Office, 3, Coventry Street, Haymarket. Sold also by G. VICKERS, 23, Holywell Street, Strand; HAMILTON and MULLER, 116, George Street, Edinburgh; J. MITCHELL, Buchanan Street, Glasgow; and all Music and Book-sellers. Printed and published by WILLIAM EDWARD TARBURCK, of No. 34, Skinner Street, in the Parish of St. James, Clerkenwell, at the Office of JOHN BLACKBURN, No. 6, Flutton Garden, in the Parish of St. Andrew, Holborn, both in the County of Middlesex. Thursday, November 17, 1842.